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Bernardo Daddi: The Vision of St. Dominic

Included in the World's Fair Exhibition, Art Institute of Chicago

In this work by a follower of Giotto is shown the sincere religious faith of the trecento. St. Dominic is seen in silhouette against a gold ground, kneeling to receive from Saints Peter and Paul the sword and the book with which he is to conquer the world. The Florentine emphasis on form together with a Sienese grace of line are characteristics which make Daddi an interesting link between these two great schools. Gallery of Fine Arts, Yale University.

THE AMERICAN MAGAZINE OF ART

Good-bye Modernism?

More and more frequently in the past few months we have been hearing that the "worst of modernism" is over. Something more comprehensible, something more easily recognizable, at least on the surface, is coming back to fill the picture frames. Once again, presumably, it will be pleasant to go to exhibitions—it will not be disturbing and confusing.

Perhaps exhibits will not seem so baffling as before. It is probable that there will be fewer pure abstractions. One will be able to recognize something familiar in a picture—perhaps a fragment of nature recomposed. Habitual ways of looking and seeing will not be so severely strained when eyes are lifted from the catalogue to the paintings on the gallery wall. Recognizable landscapes, still-lives, figures will be there, somewhat as they were in those "good old days" to which different groups look back. . . . But shall we be able to say that modernism is over?

We cannot say that even now—it would be too easy. "Modernism," dread word, when used to describe the organic liberality of an art movement, is never over; it simply goes on adapting itself to the needs of the time. Those who have learned constructive lessons from the masterly experiments, failures, and successes of the last decades fully realize that painting is primarily a visual art, concerned chiefly with line, color, form, and an infinite number of possible combinations of these elements. Satisfied that their battle is won, a battle fought mostly without the camouflage of irrelevant considerations, the progressive modern (not modernistic) painters are applying the same aesthetic fundamentals to paintings in which subject matter returns with more reasonable emphasis.

More than one thoughtful scholar in the art field has suggested that perhaps those of us who say that we understand the aesthetic and formal qualities of a Titian or a Dürer, and yet can see nothing but confusion in a Braque, Matisse, or Picasso, may be deluding ourselves in regard to our appreciation of the established masters. Admitting freely that there are many considerations in painting which have intrigued men besides those of form, color, and line, the suggestion is surely worth attention. Once the severely aesthetic principles are discovered (as well as may

be) there is established an objective means of judgment that we have long needed.

As long as we are content to absorb our art experience by merely glancing from catalogue or guide-book to pictures, we are likely to be wrong if we assume real understanding will be the result. If we are aware of the deep current of our times, we shall find that our most vital contact with the art field can be gained through study of the leaders of our period, even though they seem "foreign" and abstruse at first. To appreciate the significant work of our own day, we shall have to compare and contrast it with that of the great forerunners, until we have a just perspective. If we are to look backwards, let us do it in a way that will help us to understand our neighbors and contemporaries.

Modernism and its opposite, taking the really conservative view, are both states of mind, ways of approaching things. There is a constant rhythm and interplay between the two viewpoints, the present wave mounting to break and then sliding back under its successor. When the last wave breaks and the sea has no motion, modernism will be over.

Progressive Opportunity

Last week Chicago's 1933 World's Fair opened, marking in general "A Century of Progress." That art is long, longer, indeed, than many other fields of human endeavor, can now be clearly seen at the Fair's official art exhibition at the Art Institute of Chicago. Paintings from Italy of the thirteenth to seventeenth centuries, Spanish, French, Dutch, and Flemish primitives, a room of eighteenth-century English painting, French seventeenth- and eighteenth-century painting, twelve galleries of contemporary painting and sculpture, eight galleries given to retrospective and contemporary prints—even in bare outline this imposing list gives some idea of the unique quality of the exhibition.

The peculiar significance of this display, gathered, with the exception of Whistler's "Mother," from American collections, public and private, is its indication of the wide scope of this country's collections. In this respect forty years, if not a century of progress, can certainly be remarked. At the time of the first World's Fair such an exhibition of American-owned art would

have been utterly impossible. The impetus given to the collecting urge at that time must have been incredibly forceful to have any such result as the one plainly observable now at the Institute.

Certainly to those multitudes who made their first contact with "genuine, hand-painted" pictures forty years ago it was great enlightenment. At the present exhibition that contact can be revived, and the shaky criterion of the "hand-painted" label be reinforced with deeper insight and broader understanding. At any rate here is presented an opportunity for a further discovery in the realm of art appreciation for those of us who have not made it. Perhaps by seeing the great art of the past seven centuries we shall discover that it is not the hand that holds the brush that is important but the seeing mind that guides the hand. It is to be hoped that a redoubled impulse will be given the collecting urge in this country; the artists of today need support.

The American art world in general can have nothing but gratitude for this opportunity, made possible by the tremendous effort and unselfishness of the trustees and staff of the Institute. Their part of "A Century of Progress," like all the others, is being done at their own expense of time, effort, and money.

Hope and Hardship

It is amazing how much can be done even when a museum's staff is reduced to two people, when support is lacking because the city's industries are practically at a standstill, when banks are closed, when there is no money for rent or storage and moving is necessary. That, even with so little apparent reason for hope service to the community can be maintained, has been proved by the Akron Art Institute.

"When we were about to give up hope," writes Mrs. Vincent Stevens, secretary of the Institute, "the M. O'Neil Company, our largest department store, offered us three nice rooms, with use of a large auditorium, and some storage space. . . . They were even so good as to move us without charge. It was a godsend to us and we opened there November first, and have been open every day since, with a new exhibition every month."

The list of exhibitions shows a wide variety: photographs, Hungarian etchings, ecclesiastical art from the Balkans, Indian arts and crafts, one-man and group shows, local student work, the National Soap Sculpture show, and the tenth annual Akron Artists' Show.

Help has been forthcoming from neighboring cities less crippled by hard times. Attendance, over seventeen thousand, indicates that the In-

stitute has something to offer and that it is being taken. Mrs. Stevens has carried on, doing well a variety of tasks usually requiring a full staff. The Federation of Women's Clubs has been helpful, Junior League members have volunteered to sit at the desk, keeping the Institute open. The local radio station has generously made possible weekly talks.

Writes Mrs. Stevens: "Perhaps our experience will encourage others not to give up."

Letters

Further Query

SIR:

May I take this opportunity to comment on the admirable editorial, "Misconceptions," in your May issue? With its general tenor I feel myself in perfect agreement. My comment is in no sense a disagreement; rather it is simply an attempt to discover some of the reasons underlying the organized disapproval of Señor Rivera's work. Its merit as art may be open to question but those capable of deciding the question seem to be in general agreement on the subject. Even so it may be wise to let future generations decide for themselves. Frankly, my chief interest is in some of the non-aesthetic aspects of the discussion.

I suppose that the religious controversy could be traced back to Rivera's attitude toward the Church as it exists in his own country. Friends of mine who have traveled and studied extensively in Mexico tell of many first-hand observations of the state of the Catholic clergy. The state of affairs existing there, in many of the outlying districts, would certainly be incredible to most of us. But apparently there has been a good deal of justification for the anticlerical movement. Those who point to some of its more cruel manifestations, need only to remember some of the examples on the other side of the question in Europe. Since the clergy in Detroit and vicinity can have little in common with their nominal confrères one is at a loss to see any justification of their activities in defense of a situation concerning which they know only partial truths. First-hand knowledge of the situation might bring further light on this condemnation of Detroit murals on extraneous grounds. One understands and commends the desire of the Church to remain universal, but after all what has that desire to do with the artistic value of these paintings?

Underlying the objections that Rivera's work is alien in feeling, un-American (i.e., "un-United States"), and repellent is a sincere desire for a

vital, young art of our own. Rivera certainly owes much of his strength to a national feeling which belongs to Mexico and Mexicans; anyone whose human understanding is not balked by the dotted boundary lines on a map, finds in Rivera's paintings something that cannot be found in United States or European art production. And this Mexican quality in his work exists in spite of his extreme individualism, and his pre-occupation with the art of painting. Whatever his beliefs may be, he is no mere party follower. His world contributes to his painting; men and events are chiefly interesting to him as they apply to his painting. It seems most probable that in spite of his avowal that art must serve the workers, Rivera's feeling for the workers and oppressed peoples serves his art. Derided as propaganda it seems to me that his paintings are much less to be feared on that score than the many streams of insidious and apparently insipid propaganda that we read in various sections of the daily and weekly press. I am inclined to agree with you that the danger of Rivera's "propaganda" exists chiefly in the suspicious minds of his detractors. And the attitude of suspicion can be traced, in some quarters at least, to the thwarted desire for a national art of our own as vigorous and whole-hearted as Mexico's.

Perhaps the time is not ripe for such a manifestation in this country. Or, to be hopeful, perhaps it has started already. At any rate I join heartily in the desire for it. Meanwhile let us be thankful for Rivera!

Washington, D. C. SAMUEL ALLEN

American Art Union, 1838-1852

SIR:

To have broadly influenced the aesthetics of the nation for one-seventh part of the nineteenth century is an achievement for which the American Art Union should take its place more securely in the annals of the United States, and not pass out on the waves of time forgotten.

Founded and chartered in 1838 as The Apollo Society, an "association to promote the Fine Arts in the United States," the name was changed by an act of Legislature in 1844 to that of the American Art Union, continuing until its closure in 1852, when by force of legal decision its work came to an end.

The roster of the citizens of New York active in its management, "fifteen gentlemen who are not artists," included many well-known names in the course of the fourteen years: bankers, business men, collectors, like the pages of Philip Hone's diary, for he was one of them; for three

years William Cullen Bryant was the president. Likewise as its membership spread throughout the country, from eight hundred in seven states at the close of the first year, 1839, to 18,960 in 1850, in practically every state, the membership included the chief citizens in every city. By 1850 there were three hundred seventy-six honorary secretaries functioning without pay in as many cities of the nation. The modest fee for annual membership was five dollars.

A gallery was maintained for exhibits of paintings by leading American artists: George Fuller, Audubon, Innes, Huntington, Ingham, Gignoux, and so on, as well as Fanny Palmer and other women painters. From these exhibitions the Art Union purchased pictures; issued each year engravings, medals, figurines, and books. These were drawn by lot for the members at each annual meeting, a very popular gathering.

This successful effort to bring artist and public together is duplicated here now, ninety-five years later, and the same sad and incredible conditions existed then. The minutes of the annual meeting in 1839 read: "The artists, with few exceptions, have not sufficient support. If no steps are taken to counteract the unfortunate results which must follow, many artists of fine abilities must engage in less precarious walks of their profession or struggle on against adversities." The same minutes speak of a similar financial depression as that of today. The president said: "During the most prosperous period of our metropolis such a beginning would have been honorable; under the disastrous circumstances of the times it is an additional evidence that no occurrence can entirely depress the enterprise of our people or arrest their onward march." Also: "We have fallen on an evil time, unsuitable, unpromising. But we have already planted our standard; we have acquired a name and a reputation which ought not to be abandoned." At this meeting the resolution was passed for the establishment of a National Gallery of Art.

The rights which youth claims in every era were then manifest. At the annual meeting in 1840, the president said: "West, Sully, Copley, and Trumbull . . . these are of bygone days; their worth, however, will be acknowledged as the precursors of American Aesthetics. A new race enters on the arena with the ardor of youth, and strong both in talents and numbers."

The link between the Managers and members was the *Bulletin* (earlier called the *Transactions*). The numbers always contained the Articles of Incorporation, the Constitution and By-Laws, the very able and literary reports, such as we rarely hear today. The names of the members

were also given as they joined, with the numbers attached by which they were subsequently known, for the drawings by lot. The title-page was very interesting in these first tiny pamphlets, having many lines in different types, like the theatre programs of the day. They were sold at six cents a copy. In 1848 a page of advertisements was bravely inserted—amusing reading for us, that a landscape painter or a portraitist advertised his services and his studio address.

In 1849 the *Bulletin* enlarged its format to that of a review, with a special title-page using as its emblem a drawing by Ellis of the reverse side of the Gilbert Stuart medal by Charles Cushing Wright, which had been issued and allotted at the annual meeting, December, 1848. The contents were instructive articles on every phase of art; one particularly compelling, "Causes of Failure in Modern Art."

In the same year among the 16,475 members were names in London, Paris, Bavaria, Canada, Mexico, and so on. And the amount, \$86,368, received that year compared with the receipts for the previous year, \$37,635, indicates the appeal of the Art Union to public sympathy.

Such success could not continue unchallenged. Enemies undermined the structure, although honorable men had always managed the affairs openly. The matter was brought into court. Finally the Court of Appeals ruled in 1852 that the distribution by lot was illegal and unconstitutional, though this judgment did not apply to the society itself. And so the enterprise was

stopped. "Its character was national," but it could no longer function.

One hundred thirteen thousand copies of the 1850 *Bulletin* were distributed. Let us give full credit to its influence, and to the contribution of the American Art Union in expanding the aesthetic taste of our nation by planting the seeds of art-thought in the minds of the ancestors of this present generation and those to come.

JEANIE GALLUP MOTTET

New York City

Personalities in This Issue

EUGENE H. KLABER, whose article on Architecture at the World's Fair appears in this issue, practices architecture in Chicago. His chief interest is in problems of housing. He is one of the architects of Michigan Boulevard Gardens, an apartment project for four hundred and twenty Negro families. He is Chairman of the Committee of Economics and Site Planning and Housing of the American Institute of Architects. He was graduated from Columbia University and the Ecole des Beaux Arts, Paris.

WILLIAM SLOANE COFFIN writes engagingly about "Too Little Culture for Leisure." As President of the Metropolitan Museum of Art he is in a strong position to change the balance between "culture" and "leisure" in the lives of many people.

EDITOR: FREDERIC ALLEN WHITING

EDITORIAL ASSISTANTS

Frances M. Henderson, F. Allen Whiting, Jr., Philippa Gerry Whiting

DIRECTOR OF ADVERTISING: CHARLES Z. OFFIN

40 EAST 49TH STREET, NEW YORK CITY

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'INDIVIDUAL MASTERPIECES'

Director Robert B. Harshe of the Art Institute of Chicago recently gave a radio address epitomizing what the visitor to the World's Fair will see at the Institute, official Fine Arts Department. He said in part:

"The one great civic accomplishment to which Chicago points with pride is the first Chicago World's Fair. . . . Up to that time there had been no notable exhibition of the fine arts in this country. . . .

"Some time ago, however, I glanced through an illustrated catalogue of the World's Columbian Exhibition—a catalogue of the paintings—and I found it, as a whole, appalling. It was filled with sentimental story-telling drivel, with 'Breaking Home Ties' and purring kittens and folks a-dying and mock heroic cavalry charges and all that was theatric and platitudinous in that era. . . . The second Chicago World's

Fair Department of Fine Arts will be a very different sort of thing. . . .

"The great masters of all time will be represented by outstanding works. . . . The visitor may study the art of the world from the thirteenth century to contemporary times. It will be throughout a collection of individual masterpieces and therefore incomparably more important than any art exhibition yet held in America. . . .

"The great creative artists and epochal painters and sculptors of the last hundred years will be emphasized by large groups or special rooms. Daumier, Delacroix, Millet, Corot, Manet, Degas, Renoir, Monet, Van Gogh, Toulouse-Lautrec, Matisse, Picasso, Bonnard, Derain, and Segonzac. . . . The visitor will be able to see more in three days than in three weeks' tour of European museums. . . ."

Titian: Venus and the Lute Player

Titian has here arranged in contrast, yet in harmony, three things in which the High Renaissance delighted: a beautiful nude figure, a richly clothed figure, and a glowing landscape. In its artificial richness and its glorious color it is typically Venetian and in its grace and freedom of composition truly Titian. Duveen Brothers, New York.





Velasquez: Isabella, Wife of Philip IV of Spain

The austere court of Philip IV of Spain is lightly suggested by Velasquez's portrait of Queen Isabella in the stiff brocaded dress with its formal design, the imposing hair-dress, and the heavy taffeta curtain at the back. The modeling of flesh with significant brush strokes, the feeling of atmosphere around the figure, and the dignified approach to the sitter, all characteristics of Velasquez, are noticeable in this great painting. Collection Max Epstein, Chicago.



Holbein: Portrait of Catherine Howard

The artist has left a careful German impression of the richness of the Renaissance in the jeweled costume of the unhappy fifth wife of Henry VIII. The delicate modeling of face and hands and the meticulous treatment of the jewelry stand out against the dark of the dress and the blue green of the background. Toledo Museum of Art.



El Greco: Portrait of Don Fernando Niño de Guevara

The intolerant, suspicious, nervous eyes of the Archbishop of Toledo and chief of the Spanish Inquisition compel us to look at them. Characteristic of El Greco are the slight elongation of the features and the lustre and crispness of fabric. Metropolitan Museum of Art.



Rembrandt: Aristotle with the Bust of Homer

Fluid-handling of light and dark masses and harmonious yellows and browns are combined in Rembrandt's great painting, "Aristotle with the Bust of Homer." He composed with care those spots of light and dark against a middle ground and painted with loaded brush the whites of Aristotle's robe and the impasto of the metal chain. His insight into character, his unfailing fine feeling, and his restraint combined with these qualities of technique make this painting a great masterpiece. Duveen Brothers, New York City.



Chardin: The Industrious Mother

While his contemporaries were producing the billowy satin-clad ladies and floating nymphs acceptable to the rococo taste of the court of Louis XV, Chardin saw the lasting beauty in the lives of the middle classes, in glimpses of simple interiors, with solid silhouettes of figures seen against somber backgrounds, the humble accessories part of the composition.



Goya: Bull Fight

Goya's temperament was well suited to a successful rendering of the commotion, the brilliance, and the glaring contrasts of a bull fight. With keenness of vision and characteristic swiftness of stroke, he reproduces the postures peculiar to the bull-fighter in the foreground, the blurred color of the masses of spectators, the ominous sky darkening overhead. It appears to be done swiftly and sketchily but the effect which the whole conveys is convincing and compelling. Collection of Arthur Sachs.



Manet: St. Lazare Station

Of the several Manets in the Art Institute exhibition, this particular one is in his lighter, impressionistic manner and contrasts pleasantly with his more somber paintings. Informal in composition, exquisite in its pattern of light and dark, and delicate in color, it shows Manet allied with the impressionists of his day and glorying in the effects of sun and shadow on scenes which he had observed in everyday life. Collection of Horace Havemeyer.



Cézanne: The Card Players

To Cézanne, often called the greatest modern painter, has been given the honor of the only one-man room at the exhibition. In "The Card Players" solid figures modeled in deep and harmonious color are built up into a composition as structural as a fine piece of architecture. The very essence of form seems to have been drawn from the figures themselves and all unessential detail, prettiness, and elaboration are omitted as unimportant. Collection of Stephen C. Clark.

Courbet: *The Toilet of the Bride*

An unfinished canvas, "*The Toilet of the Bride*" is glorious in its easy arrangement of figures welded together by a pattern of lights and judiciously placed darks. Courbet sketches realistically the simple peasant home with the young women performing their tasks. Masterful but unstudied design and a restful spaciousness mark the composition. Smith College Museum of Art.





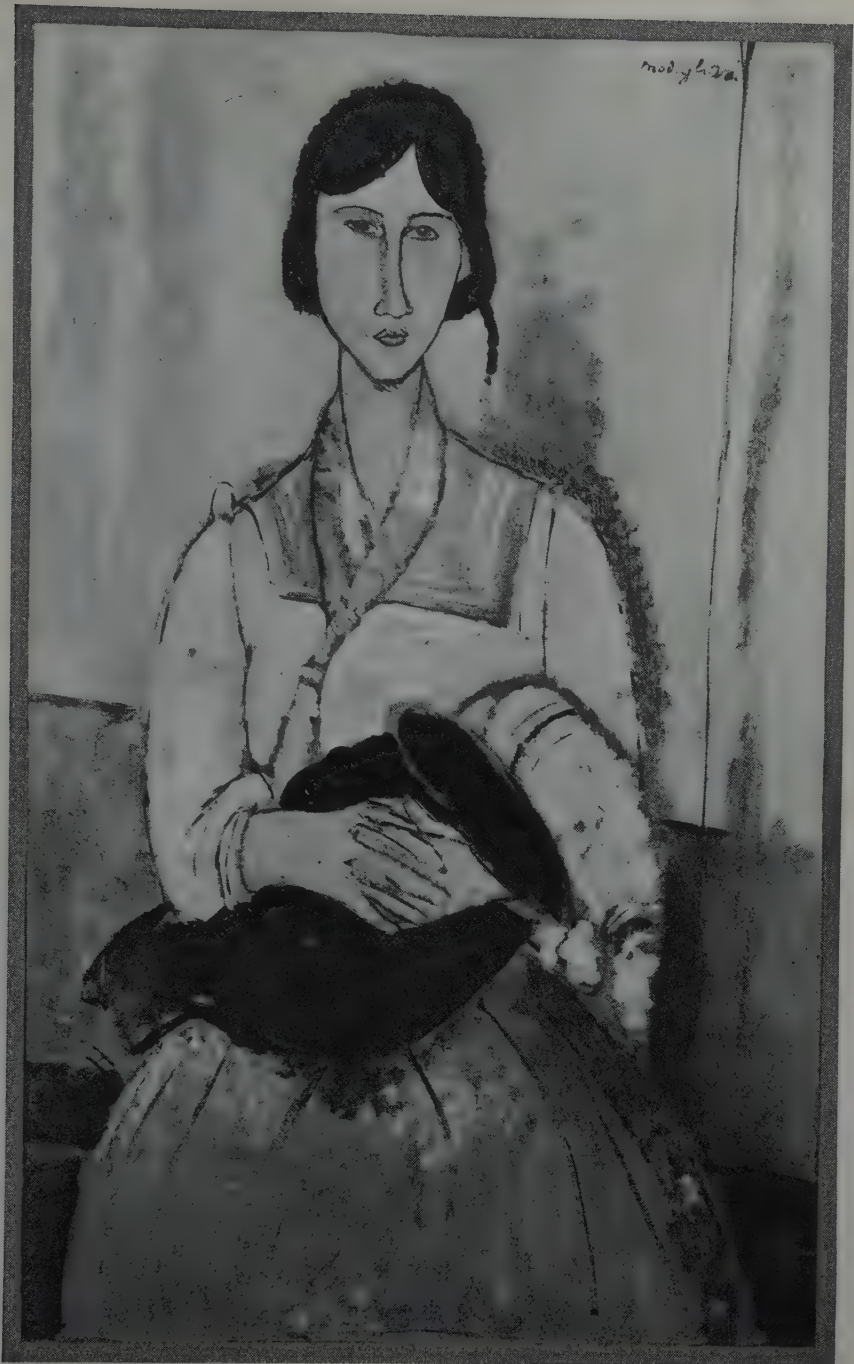
Seurat: Sunday at the Grande Jatte

The "Grande Jatte" is one of the greatest canvases of Seurat, the pointillist. The delicate pastel tones are laid on in neat and careful dots. In accordance with his theories, light balances dark, warm color balances cold, and horizontals are relieved by verticals. Architecturally solid figures and trees stand in space carefully apportioned to them; and plane succeeds plane in orderly fashion into the depths of the composition. Art Institute of Chicago.



Marcel Duchamp-Villon: Nude Descending the Stairs

Motion itself—resolved into its component lines, planes, and masses and arranged into an organic composition—is better understood today than when this famous canvas was the center of a storm of contention in 1913. Collection of Mr. and Mrs. Walter Arenberg.



Modigliani: Gypsy Woman and Baby

Sensitivity of line and simplification of forms to the point of distortion are characteristic of this interesting member of the group who turned to ancient and primitive art, particularly that of the African negro, for fresh inspiration. Collection of Chester Dale.



FEDERAL BUILDING

ARTHUR BROWN AND EDWARD H. BENNETT, ARCHITECTS

PHOTOGRAPH BY UNDERWOOD AND UNDERWOOD

WORLD'S FAIR ARCHITECTURE

BY EUGENE H. KLABER

The Chicago World's Fair Centennial Celebration, better known as "A Century of Progress," was conceived in those remote ages when Santa Claus was still the national patron saint and we believed there would be no end to our increasing prosperity. Even at that time, it needed courage to attempt anything so vast. The Fair extends along the Lake Front for somewhat over three miles. Compared with it, the expositions of the past were mere midgets. The boldness of vision that characterizes Chicago appeared here again in this group of men who dared to organize so huge an enterprise.

In spite of the subsequent economic collapse, in spite of every possible discouragement, they have carried on and done the job: there will be a fair; it will open as scheduled; and, what is more, a recent report indicates that there is a substantial cash balance in the bank.

They have had serious financial problems every day for several years. Buildings could be erected only if there was an assurance that they would be paid for by the exhibitors; naturally the construction had to be as inexpensive as possible, consistent with reasonable structural stability. This

has had its effects on the architecture of the Fair. The enormous articulated steel trusses of past expositions, spanning great open interiors, were out of the question. Although steel is used throughout, the spans are limited and the construction light. The interiors are of moderate height. As this brings the ceilings close to the eye, the construction could not be left exposed, without creating an impression of utter confusion, and we find, for the first time, exposition buildings that are finished inside as well as out. The cost of glass and the problems involved in its use led to its virtual elimination. The exhibit space is almost wholly dependent on artificial lighting. Omitting the windows means that the exterior walls are logically long surfaces without articulation. These facts must be borne in mind in attempting to criticize the architecture or make any surmise as to its influence on future architectural development.

We must realize at the outset that this is exposition architecture. As such, it is temporary in its nature and we must admire the frankness with which the architects have accepted this fact. There is no attempt to create simulacra of



DETAIL, AGRICULTURAL GROUP.

BROWN AND BENNETT, ARCHITECTS

permanent buildings, no imitation of masonry architecture, such as has marked expositions of the past, notably the Columbian and St. Louis Fairs. The materials used are steel, wood, and wallboard, and this is a wallboard architecture—at its best where it is frankly such, at its worst where it assumes the forms of permanent construction.

The second point to be noted is that an exposition is naturally a fertile ground for architectural experimentation. The Crystal Palace at Sydenham, the Eiffel Tower and *Galérie des Machines* at Paris, the Transportation Building at the Columbian Exposition were experiments. Whether such experiments are themselves of lasting value or not, whether they affect the future of architectural design or are later looked upon as whims of the moment, an exposition affords the best opportunity to try them out. We must not ask our architects to adhere to conservative ideals at such a show. We must welcome their attempts at originality, even when they verge on the bizarre, for they will tell us either what to do in the future or what not to do. On the other hand, knowing that the architect is using forms and materials that are new to him, we should not look upon this, or any other exposition, as a revealed gospel. It isn't any such thing. The architects have played with their pencils on the drafting board and, when they felt that they had achieved interesting compositions of wallboard surfaces, the designs have been executed in three dimensions.

Check such formulas as "Form follows function" at the gate of the Fair. If we try to judge these buildings by any such criterion, what shall we say of the three triangular piers that surround the dome of the United States Government Building, the soaring pylons of the Chrysler Building, or the four colossal masses that surround the fountain in the Electrical Group? The same thing holds for the curved wall and atrium on the north side of the Hall of Science. These are not attempts at serious architectural design as the architects would apply it to permanent construction; they are merely studies in form for the interest of the form itself, exuberant expressions of the exposition spirit, escape mechanisms of men, freed for the moment of the hampering limitations of restricted terrain and predominant considerations of utility. What a chance to build one's ideas in wallboard and paint; what an opportunity for the unfettered imagination to run riot! Should we object to this? On the contrary, if we have a reproach to offer, it is that there is not more imagination in evidence. A blare of trumpets, a laughing riot, a touch of the sun, these are the age-old earmarks of a fair, and

this, for all its sophistication, is the lineal descendant of the country fair. Of course there will be swapping of horses, judging of cattle, blue ribbons for the best apples and all such serious business; these are the backbone of the show, but its externals are gayety, pageantry and ballyhoo.

One element that will be emphasized at this Fair, as at no previous exposition in America, is color. Color was used at Buffalo and San Francisco, but in a restricted way and in mild tones, as an accent to the architectural forms but not as a motive of composition. "A Century of Progress" will use color composition, both by day and by night. All the buildings will be painted in strong, simple tones, and at night we are promised a display of colored light of variety and ingenuity. Direct light, flood light, surfaces and patterns that glow under reflected light offer a wide range of possible effects.

At the moment of writing, it is impossible to judge the color; exterior painting has just been started and the lighting installation is incomplete. We can only express the hope that the color will accentuate and not destroy the architectural forms. There is a possible danger of this, for American architects have no traditional training in the use of color. Our architecture has been virtually monochrome; only recently has there been any real consideration of the use of color in our training schools. There is therefore a tendency, when color is used, to forget that it is an adjunct and that the prime consideration in a building is form. Here again, whether the experiment is successful or not, we must welcome it. A successful use of color will, I believe, do much for the future of American architecture, for we are passing from the sole use of natural materials to an increasing use of composite and synthetic materials, which lend themselves readily to color.

On the structural side, I do not think that the Exposition has much to offer that is new. The idea of steel framework, supporting thin, non-bearing enclosure walls, is valid but hardly revolutionary. The wallboards used are certainly not a solution of the problem. They answer well enough for temporary buildings, but they will not do for permanent structures. It is all very well to design large plane surfaces, as though we were dealing with monolithic concrete; they look well on the drafting board, and a plane surface can have beauty, provided it is plane. The simpler the form we use, the more perfect it must be to have beauty. But these walls, which look so well on paper as monolithic designs, are built of comparatively small sheets, and it is almost impossible to produce a true



CARILLON-EQUIPPED TOWER OF THE HALL OF SCIENCE
PAUL P. CRÊT, ARCHITECT. UNDERWOOD PHOTOGRAPH

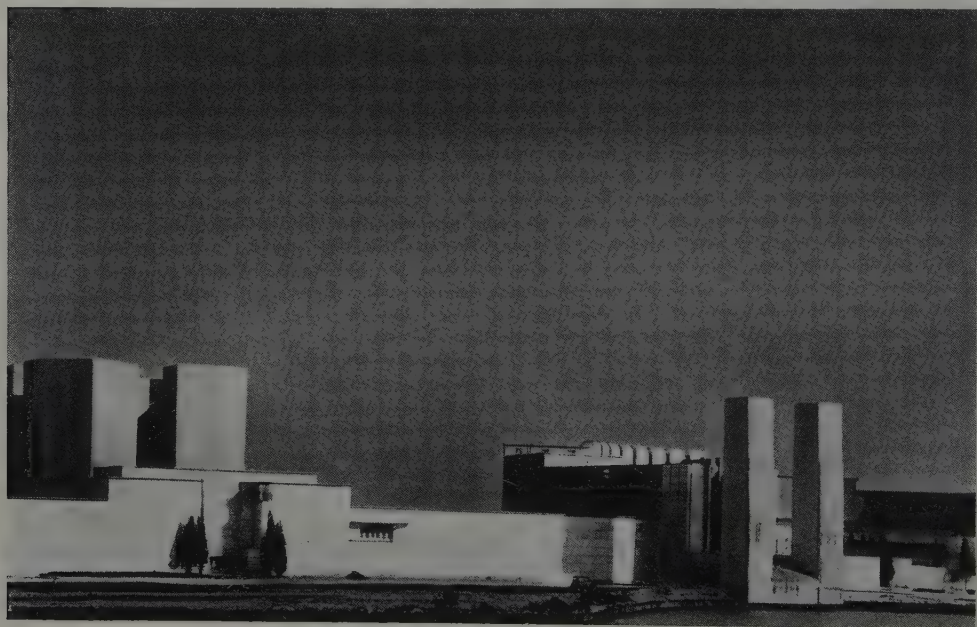
surface with such materials, hung on steel. The difference in expansion creates a constant play, which opens up the joints and twists the surface of the wallboard. Joints between sheets, originally tight, open up quickly, except where battens have been applied; and, as we look along the length of a wall, the irregularities of the surface create a far different impression than does the original design. This is quite excusable in buildings that must be demolished by January first, 1935, but it offers nothing on which we can base our future wall design for skeleton construction. The proximate removal of the buildings demands that they shall be readily demountable, with as large a salvage value as possible. They will meet this requirement, having been designed with this end in view. Under these circumstances it is idle to speculate whether the framing would have been the same had the buildings been permanent.

An architect who examines the general plan of the Fair will recognize at once the difficulties of plan composition presented by the terrain. In the long, narrow stretch south of the island, served by a single road, it was virtually impossible to achieve a monumental composition—in fact, any semblance of order was difficult. The main effort at composition seems to have been centered on the lagoons between the island and

the mainland. In this portion of the grounds the architects have elected to develop an informal layout, which nevertheless, on the plan, had a definite articulation. In execution the intention is nowhere evident.

It may be set down as an axiom that in a large group of buildings there should be some point from which the arrangement is obvious to the eye, some axis that makes the layout comprehensible. Nowhere was this better illustrated than in the Court of Honor at the Columbian Exposition. In the present Fair, the eye seeks in vain to understand the plan. It catches a glimpse of the front of this building, the side of that, and a fragment of a third seen between the two. This is true even of the central axis of the lagoons. It is partly due to the fact that the buildings have such a variety of plan, such differences in elevation and articulation, and are observed at so many angles. It would almost appear that no study had been given to the relation of one building to another, as if the architects had each designed his building regardless of the others.

The lagoons, which should be a unifying element in the composition, fail in this purpose, due to their great width. The impression given is of a great river with two cities on opposite shores. The word "lagoon" conveys the idea of calm, intimate, drowsy waters, reflecting the



ELECTRICAL GROUP, FROM THE LAGOON. RAYMOND M. HOOD, ARCHITECT

DETAIL, TRAVEL AND TRANSPORTATION BUILDING



BENNETT, BURNHAM, HOLABIRD AND SKIDMORE, ARCHITECTS
PHOTOGRAPH BY UNDERWOOD AND UNDERWOOD

bordering trees and buildings, a picture that is lost whenever the too-broad surface is ruffled by the wind.

If it were desired to destroy any sense of unity and scale, nothing better could have been chosen than the Sky Ride. This is a sort of Brooklyn Bridge structure, on which suspended cars will shuttle between two steel towers on opposite sides of the lagoon. The towers, locally known as "Amos and Andy," are about six hundred and twenty-five feet high. They dominate the entire picture and throw everything else out of scale. This vast structure unites physically the island and the mainland; esthetically, it merely emphasizes their separation. Every exposition must have its *tour de force*, its Eiffel Tower or Ferris Wheel, but usually it is not placed at the very middle of a composition to which it has no relation.

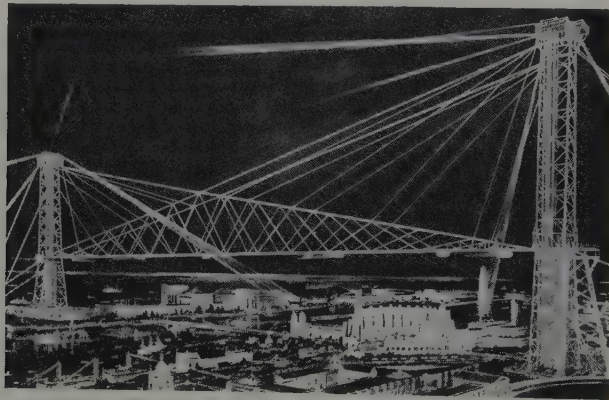
I have spoken of the admirable freedom with which the architects have attacked the design of individual buildings. This has led to a variety of expression, both conventional and radical. An extended critique is not possible, but there are two that are eminently successful to which I would call the reader's attention: the Agricultural Group, by Messrs. Brown and Bennett, and the Hall of Science of Paul Crêt.

The former is a long, low building on the east side of the lagoon. Its sincerity is admirable. There is no attempt at monumental expression, regardless of use. It is distinctly a temporary building; the decorative elements are flagpoles, railings, terraces. With a nice sense of proportion, it is an excellent solution of the problem.

The Hall of Science is more conventional in form, but it could never be mistaken for a masonry structure, partly due to the able handling of the exterior material. Joints are frankly accepted and emphasized by the use of battens, arranged in conventional designs. The points of view from which the building will be seen have been taken into account in the design. The approach from the north presents an interesting composition of a semicircular wall with buttresses and a sunken, circular atrium. The lagoon side is a highly successful grouping of building and terraces, forming a suave and monumental ensemble. Here, more than in any other building, one feels that all sides have been designed.

Too many of the buildings give the impression of having been studied only from one or two points of view. When one looks at the side or the back of them, they are as crude as the rear of a roadside stand. This would not be so bad if the surfaces were small, but they are so large that on approaching them they occupy the entire field of vision and one looks at an enormous wall of no intrinsic interest, on which every slight defect is emphasized by the fact that there is no articulation of the surface. It is an effect especially noticeable at the rear of the semicircular parts of the Electrical Group and the Firestone Building.

We do not expect to find perfection in every detail at a World's Fair; it is enough if we can find there a forward striving, and carry away impressions of beauty and expanding thought. There is no question that this will be the case at Chicago.



SKY RIDE. ROBINSON & STEINMAN, ENGINEERS

TOO LITTLE CULTURE FOR LEISURE

BY WILLIAM SLOANE COFFIN

A few years ago a college classmate of mine, the editor of an Ohio paper, wrote to another classmate, a New York banker, asking his criticism of a statement by a Harvard economist to the effect that America had solved the problem of employment by paying high wages and shortening hours of labor, so that every man should have ample time to spend all he earned—thus increasing business in all lines. The banker replied that for once he was inclined to agree with the Harvard economist, that he himself had seen a machine in a Pennsylvania steel foundry which did the work of a dozen men, and a harvester in North Carolina which did the work of ten men, thus releasing nine others to play in jazz bands and make lip-stick.

Unfortunately since that date, judging from appearances, new methods of quantity production of lip-stick have been developed, and by radio hook-ups one jazz band can do the work of a hundred, leaving the members of ninety-nine other jazz bands without any occupation. Similar developments in many industries have brought about in this period too much leisure for culture. Apparently in most cases there is too little culture for leisure.

What do we mean by "culture"? There are innumerable definitions. This is what culture connotes to me: self-development, resulting in an abundant life guided by the noblest ideals. What opportunities are there for self-development and self-expression at present? In the early days of the nation a family built its own house, wove its own clothes, grew its own food, and, to a large extent, lived its own individual life. A group of families organized their own church and in their town meetings directed their own government. Today our homes, especially those in the cities, are wholesale dwellings constructed by syndicates; our foods come from all parts of the country, frequently partially digested for us; our clothes are produced in quantity ready to wear, and our churches and governments are managed for us by groups of specialists. Even the horse, with his individual peculiarities, has been replaced by the standardized motor car. Individual self-expression is restricted in most cases to the pictures, books, and other furnishings we select for our homes. Only rarely do we create anything ourselves.

But I am not envious of the so-called good old days of yore when our forefathers, their wives and children toiled twelve hours a day to gain the bare necessities of life. A far higher standard is possible today as a result of the labor, aided by marvelous machinery, of only a limited part of the population—many working only five days a week. A proper readjustment of economic conditions can make child labor unnecessary and can free mothers so that they may be able to direct personally the bringing up of their own children. When the economic readjustment is completed, all the population will become, potentially at least, members of the leisure classes for half their working hours.

But Americans are not accustomed to leisure and do not know what to do with it. Education for the proper use of leisure and individual self-expression is one of the greatest problems of today. This leads one directly into theories of progressive education for the training in self-expression of the individual child, as well as other interesting and controversial subjects. I shall confine myself, however, to the part to be played by museums in the education of Americans for the effective use of newly acquired leisure.

I am convinced that an art museum can play a most important part in this development. Last winter I attended the concerts given in the Metropolitan Museum of Art Saturday evenings in January and March. The attendance per concert in January averaged over ten thousand and in March over nine thousand. Only a third of this number could be seated. There were as many men as women, and the majority of the audience were from twenty-five to thirty years of age and spoke English. The programs included only the best classical music, and the audience was so appreciative that when, in the last number of a two-hour program, a violin solo was introduced not a note was lost. The American public can appreciate the best in art, and it is eager to appreciate it more intelligently.

One of the first things to be done is to educate the boards of trustees and the professional staffs of most of our museums and to bring their point of view up to date. Art museums, as a rule, began as rich men's clubs for the proper display of their treasures and those of their friends. These clubs were directed by hierarchies of scholars who

satisfied their own professional pride in seeking praise from scholars in Europe and satisfied their patrons by obtaining rarer and more costly objects than were found in other museums, particularly those in nearby cities. This early viewpoint has been largely but not entirely outgrown. Both trustees and staffs must be taught that at least one of their chief aims should be to give to the average citizen an appreciative love of the beautiful which will make the study of art a delightful pursuit in his leisure hours.

Children love to wander about a museum and unconsciously absorb quite a bit of knowledge. In New York City the public schools give credit certificates to children who have been exposed to a certain number of lectures in the Museum. All large museums should have a children's section directed by intelligent, sympathetic leaders, and they should afford real opportunities for development to the most promising pupils.

Much of the adult instruction in our museums is given by docents—as they are called in Boston—who impart to groups of visitors a general idea of what is in the galleries. Museums, as a rule, have few trained specialists on their teaching staffs. The result is that advanced instruction in art is given most frequently by universities outside of the museum or by independent lecturers of all kinds in the museum galleries. Many university professors appear to prefer to teach art in campus classrooms, using photographs and slides, rather than to take their classes to the museum to study originals. With few specialists available for advanced students and hobbyists, these often become the victims of charlatans who discourse glibly on any phase of art but who possess very little real knowledge. I believe that each museum in a large city or university town can arrange a coöperative basis with local educational institutions, by which at least part of the advanced instruction can be given by members of the museum staff who supplement, by explanation and description of objects in the museum, the instruction given in textbooks and lectures at the university.

I have always been an enthusiastic advocate of art instruction for the sales forces of our stores. The manufacturer makes what the buyer orders. The buyer purchases what his sales force can sell. The general public, as a rule, make their purchases from what they find in stock, guided by the advice of the sales force. In the last analysis the salesman is one of the principal instructors in popular art.

In the rapid growth of this country and its extraordinary business development we have been contented to obtain models and designs abroad for quantity production here. Today we

have time to study and to create our own designs inspired by the best examples of industrial art now to be found in our museums.

Another result of shortened hours of labor is that people are living more and more in the suburbs at a distance from the centers of the great cities and, therefore, further from the museums. More and more is there need of branch museums and small collections that can be sent to schools and libraries. Architects should arrange for properly lighted fireproof rooms in every large school building or community center where these traveling exhibits can be properly displayed. We must restrict the galleries in our great museums to the finest examples, arrange for study rooms where the student can examine works of art of which the interest is largely technical and historical, and circulate the secondary examples in the schools and community centers.

Such a program as I have suggested involves increased personnel at a time when budgets must shrink and Charles Schwab warns us that there are no longer rich men for our boards of trustees. The solution appears to lie in the dollar-a-year assistants. We have seen a number of promising young men turning to scientific studies and expeditions as a life-work, and numerous extremely capable young women and young men are asking us to give them opportunities in the art museums. We must devote more time and energy to training and disciplining a supplementary volunteer staff of teachers to spread the love and knowledge of art among the new leisure classes. In this way we can develop a large clientele who may be able to give the support for which we have formerly looked exclusively to a restricted group of wealthy patrons.

In his *Epic of America*, James Truslow Adams calls attention to the fact that there is no longer a frontier in America to which venturesome spirits can migrate. Any national advance must be in the nature of an improvement of territory already explored and, in large part, settled. The struggle to produce the necessities of life has been won. There is bread enough and to spare. Economists estimate that less than sixty per cent of our income is spent for food, clothing, and housing. There is also an over-production of labor-saving machines and conveniences. Our factories can turn out more radios, automobiles, and washing machines than we can use. Only of the things of the spirit is there under-production. In the aesthetic field the nation must have the inspiration and the knowledge of art for which millions of Americans now for the first time have the leisure and also the desire.

From an address, 1932 Federation Convention.

FIELD NOTES

Curtailed Usefulness—Newark Museum

The Newark Museum recently announced the closing of two whole departments, the dismissal of eighteen trained staff members and a reduction in salaries of the rest of the staff of twenty-five per cent. This drastic curtailment effects the lending work of the Museum's educational department, which last year made over thirty thousand loans of objects for visual education to Newark schools. This department served as an integral part of the new curriculum of the schools. The work of the extension department, through which loans of small exhibits and materials are made to stores, churches, banks, and other organizations, will also be completely stopped.

This curtailment was made necessary by a cut in the city's annual appropriation from one hundred thousand to sixty-five thousand dollars.

Bronze Portrait—Minneapolis

In the "Bust of an Aged Patrician," recently placed on view at the Minneapolis Institute of Arts, is seen the work of a Paduan master of the late fifteenth or early sixteenth century. The bust is life size, finely modelled and cast, with a superb patina. This piece reveals the simplicity and realism of the period and seems closely allied to such works by Donatello as the Niccolo da Uzzano. It is vigorously modeled, and the chiseling and casting show the hand of a master sculptor. It has been attributed by some to Bartolommeo Bellano, a Paduan artist employed by Donatello in his work at San Antonio. The Museum hesitates, however, to make any definite statement as to its authorship.

Archaic Head for Middlesex School, Concord, Massachusetts

Art has been recognized again as an important factor in education, this time by another of the leading boys' preparatory schools in New England. With the rearrangement of the school's Thoreau Museum, largely devoted to natural sciences, came an opportunity to include several cases devoted to the cultural history of that upright mammal, man. The *Middlesex Anvil* contained a comment on an archaic Greek Head recently acquired: ". . . In this age, when we are

able to copy everything with such photographic exactness, a head like this one from Cyprus is as refreshing as the first glass of English water after a summer on the Continent. . . ."

It must be pleasing to the literary artist whose name the Museum bears to see that art of another kind now takes its place along with his beloved beasts and plants. With the revival of interest in the discovery of art forms in nature, students should find pleasure in seeing the interrelation between nature's and man's creations.

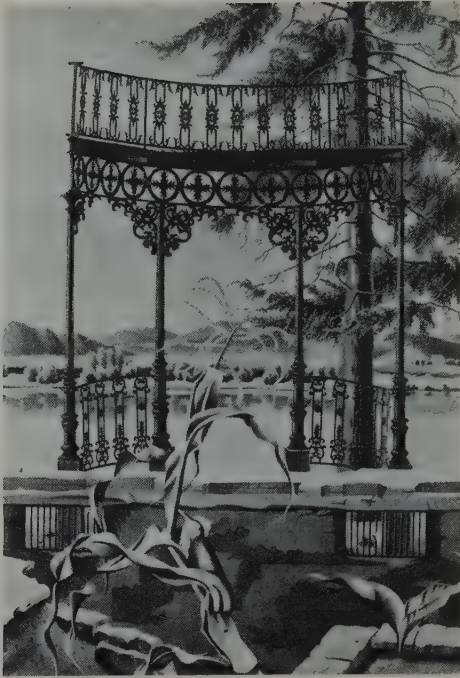


Bust of an Aged Patrician

Acquired by the Minneapolis Institute of Arts

Museum Site—Charlotte, North Carolina

According to the *Charlotte Observer*, the Mecklenburg Mint Museum of Arts Society has found a site for its newly acquired but dismantled building. "The Society is now endeavoring to obtain contributions from interested citizens and aid from state and national art and museum societies in an effort to rebuild the Mint on the new location in Eastover. The stone and brick have been hauled to the new site, and the doors, windows, and woodwork have been stored in a warehouse."



Clarence H. Carter: Immortal Water
First Prize Landscape
Fifteenth May Show, Cleveland

May Show — Cleveland

Among Cleveland's artists there are some, it is now clear, to whom must be given a respectable place in any serious accounting of present-day American art. Nor do her craftsmen lag behind. Indeed Cleveland's ceramics and enamels have attained to a degree of excellence equal, almost, to any in the land.

This year's May Show, the fifteenth annual Exhibition of Work by Cleveland Artists and Craftsmen, affirms this belief. No myopic chauvinism urges these statements, but instead the simple, solid fact of inherent quality, and the hazards of comparison.

The Museum and its May Show have become a tremendous stimulus to the Cleveland artist. From an exhibition of "correct" and "home brightening" art, the May Show has moved to a point where a more venturesome group display conceptions that lie closer to their own natures. Once a small number of art teachers and other professionals, the exhibitors now number four hundred artists who show over eleven hundred articles in at least a score of media. And the community has responded so far to the tune of purchases aggregating a hundred and fifty-six

thousand dollars, no small encouragement in itself.

Cleveland's art product has advanced out of proportion with the essentially conservative nature of the city. The old local art-idols have been pushed from their niches by younger prize winners who have brought with them diversity and an air of adventure. In the last three years the great majority of awards has gone to artists well under thirty. This turn is more apparent than ever this year; the jury, Mary P. Thayer, Mahonri Young, and Henry Lee McFee, have brushed aside the older, "approved" painters.

In the most important section of the show, landscape painting, Clarence H. Carter took first prize with his "Immortal Water," an excellent piece of painting, which has been purchased by the Whitney Museum of American Art.

Elisabeth Bart Gerald is another figure of importance. She won the first prize for still life in oil with a group of three canvases. In her portraits, still lifes, and landscapes one feels a world deserted by benign and friendly powers. One is alone with "remembrance of things past."



Jessie B. Sutton: Portrait of an Artist as a Young Man
Fifteenth May Show, Cleveland

Light and gay is the work of Lloyd Westbrook, whose performance lags behind his promise. Sterling Blazy is one to watch, as is Max Bachofen; both are painters of the American scene. Then there is Jessie Butler Sutton, an arresting and highly individualistic portrait painter.

The print section is unique in the diversity of media and the general high quality. Among the water colors are a few outstanding pieces, though on the whole the section is not so good as formerly. Sculpture, traditionally of lesser importance in these shows, is even less interesting this year. Ceramics and enamels are impressive sections, due mainly to the work of Whitney Atchley, Russell Aitken, Mrs. A. R. Dyer, and H. Edward Winter.

Naturally, in so small a space much has necessarily been passed over. But one must observe that those two "grand old men" of Cleveland painting, Henry G. Keller and William Sommer, alone withstand the onslaught of younger artists. Or rather, one should say, keep going with them, matching freshness with freshness, vigor with vigor. From this show the Whitney Museum purchased also a water color by Keller.

MILTON S. FOX

Second Virginia Annual, Richmond

The consensus of opinion of visitors to the Second Annual Exhibition of Virginia Artists held in May at the Anderson Gallery, Richmond, is to the effect that Virginia art has taken a bold and constructive step during the past year. This opinion was confirmed by the jury of selection composed of Henry Schnackenberg and Gifford Beal. Every school of art is represented, and the jury was quite fearless in ignoring attitudes and traditions that previously existed.

The attendance at the show has been very encouraging, according to Thomas C. Parker, Director of the Richmond Academy of Arts, under the auspices of which the annual is held. The Richmond public and artists in the state are fast coming to the realization that Mr. Parker's work in this and other major art activities is of the most unselfish kind. They look to him for further progressive advancement in the state's art.

G. WATSON JAMES, JR.

"Scholastic" Awards for High School Art

The sixth annual exhibit of high school art chosen by the judges of the art section of the nation-wide *Scholastic* awards closed on May

tenth at the Carnegie Institute, Pittsburgh. Here was again presented ample evidence that the young people who have had the opportunity for training are resourcefully creative. As Ernest W. Watson, art editor of *Scholastic*, writes in the *Carnegie Magazine*: "They have been preparing themselves for the work of the world—the satisfying, creative kind of work."

The objects exhibited were made by students in high schools throughout the country. Many different media and crafts were included: painting, drawing, sculpture, jewelry, metal and leather work. The final jurors for this year's awards and exhibit were: Andrey Avinoff, W. A. Read, C. Valentine Kirby, Karl S. Bolander, Forrest Grant, and Royal B. Farnum. Several leading art schools offer scholarships to winners of *Scholastic* art awards.



Irene Hove: Pewter Coffee Pot

First Metal-Craft Prize

Scholastic National Art Competition

American Sources at Modern Museum

The art of ancient America—feather mosaics, golden amulets and ornaments, Mayan sculpture, jade carvings, Aztec and Totonac sculpture—remain on view at the Museum of Modern Art, New York, through this month. "The purpose of the exhibition," according to Holger Cahill's introduction to the catalogue, "has been to bring together examples of the art of the ancient

civilizations of America which are to be found in collections in the United States, and to show its relation to the work of modern artists. There is no intention here to insist that ancient American art is a major source of modern art. Nor is it intended to suggest that American artists should turn to it as the source of native expression. It is intended, simply, to show the high quality of ancient American art, and to indicate that its influence is present in modern art in the work of painters and sculptors, some of whom have been unconscious of its influence, while others have accepted or sought it quite consciously."

In the first floor galleries are hung paintings by modern artists whose works suggest a relationship between antique American art and the art of today.

Thoughtful and thought-provoking exhibitions such as this are seriously needed and more than welcome.

Southern States Art League Convention

The thirteenth annual convention of the Southern States Art League, held early in April at Birmingham, Alabama, made few changes in the officers and board of directors. One new officer was chosen: Mrs. E. Pettigrew Verner, of

Charleston, South Carolina, was elected second vice-president. J. Kelly Fitzpatrick, of Wetumpka, Alabama, was elected to the Board of Directors. Mrs. Edgar Odell Lovett, of Houston, Texas, whose term expired, was reelected to the Board. The officers reelected were: Ellsworth Woodward, of New Orleans, to his sixth term as president; James Chillman, Jr., of Houston, Texas, as first vice-president; and Ethel Hutson, of New Orleans, as secretary-treasurer.

Invitations from several Memphis art societies, as well as the Chamber of Commerce, city and state officials, and civic groups, to hold the Fourteenth Annual Convention in that city were accepted. The formal organization of the League took place there in 1922.

One hundred forty-one oil paintings, thirty-one water colors, thirteen miniatures, twenty-four prints, and sculpture and pottery bringing the total up to two hundred twenty-four made up the Thirteenth Annual Exhibition which was hung in the Birmingham Public Library. Eight prizes were awarded. The Eleventh Circuit Exhibition, selected from the Thirteenth Annual oil section, went in May to the Centennial Club, Nashville, Tennessee. During the summer it will be shown by the Alabama Art League in the Montgomery Art Museum, Montgomery, Alabama, after which it will tour the south.



Howard Henry: Sandyard on Sunday

Water Color Prize

Southern States Art League Exhibition, Birmingham, Alabama

Contemporaries at Boston

Sponsored by the New England Society of Contemporary Art and hung in the Museum of Fine Arts, Boston, the recent contemporary exhibit caused no slight ripple in Boston art circles. According to Albert Franz Cochrane in the *Transcript*: "There are those in opposition to the Society's broad policy who call its members the 'New England Contemptsibles.' But obviously the term is too inclusive, and stands in need of generous qualifications. It is, moreover, a term smacking of pedantic narrowness of view, and, as such, had best be eschewed. There is, in truth, considerable work that is quite incomprehensible in design or purpose, but what a world of difference between the two words. Contemptible means beneath recognition: incomprehensible is more modest, implying that the fault may reside with either or both parties—a sort of 'you may be right, but I doubt it' proposition." And later: "Mirth there is, and plenty of it at the exhibition, both from spectators and the walls. It is a pity that after so generally excellent a show last year the Society should now retreat from a position won, paradoxically enough, by 'advancing' too far. But such is the case. We in Boston have called a charge, when others in the art world are resting a little and thinking seriously about the desirability of a little countermarching toward classical art. . . ."

Robineau Ceramic Show—Syracuse

The second annual Robineau Memorial Ceramic Exhibition, open to the potters of the United States, ran through May at the Syracuse Museum of Fine Arts. This second Robineau Memorial show is the first of national scope.

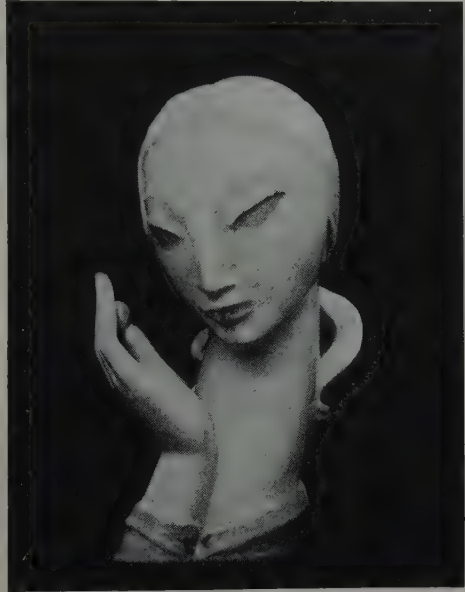
"Head of a Girl with Olive," by Waylande Gregory of the Cranbrook Foundation, was awarded the first prize of fifty dollars given by the Syracuse Museum Women's Auxiliary for the best piece of ceramic sculpture. Arthur E. Baggs, head of the ceramics department of Ohio State University, won the first prize of fifty dollars given by the Onondaga Pottery Company for his group of four pieces of pottery.

Russell Aitken of Cleveland won the first honorable mention in ceramic sculpture with a group of five pieces. Other honorable mentions went to: Diane Hamilton de Causse, Los Angeles, for "Head"; Edris Eckhardt, Cleveland, for "China"; and Miguel Juarez of Hull House Settlement, Chicago, for "Mexican with Musical Instrument."

The first honorable mention in pottery was

won by W. E. Henschell of the Rookwood Pottery, Cincinnati, for a decorated porcelain bowl. Other honorable mentions in pottery went to: Marion L. Fosdick, for a vase; Charles M. Harder, for a vase; Viktor Schreckengost of Cleveland, for a plate, "Leda"; and to Maija Grotell of the Henry Street Settlement, New York, for a group of four pieces.

The jury was composed of: Chairman, Professor Carlton Atherton; Gertrude Herdle Moore, Director of the Syracuse Museum; Professor Felix Payant; and Guy Cowan.



Waylande Gregory: *Girl with Olive*

First Ceramic Sculpture Prize
Robineau Annual, Syracuse

New Galleries at Pittsfield, Massachusetts

A visitor to the Berkshire Museum, Pittsfield, finds something of more than passing interest in the annals of art and history depicted in the exhibitions. A plan, an organized, progressive idea runs through the arrangement of exhibitions in the galleries.

The second floor is entirely devoted to developing this idea. Much thought has gone into the arrangement of material and into the relation of the various objects to present-day life. One first enters a new gallery devoted to the cultures of the Indus, Tigris-Euphrates, and Nile valleys. The interrelation of the three cultures and their common origin is made clear.



Cornelis de Vos: Family Group
Acquired by Cincinnati Art Museum

Next in order comes the classical culture gallery. Although casts have been used, they look very well, having been tinted with the color scheme of the room in mind. A Cyprus bowl and a Buchero cup, lent by the Metropolitan Museum, form the connecting link between this and the preceding gallery.

These two galleries were recently opened to the public. On the same occasion a miniature group, made by R. N. S. Whitelaw, showing Michelangelo at work on the ceiling of the Sistine Chapel, was installed in the room devoted to objects from the Renaissance up to the eighteenth century and served as another link in the chain.

Through all these galleries runs the thought: "What is the source of present-day culture in this particular region?" No one in the vicinity can long remain unaware of his debt to the past, provided he becomes a frequent visitor to the Berkshire Museum. Great interest is being shown in the reorganization of the Museum under Laura M. Bragg, the director, and attendance is increasing.

But the story does not end with the European Renaissance. A gallery devoted to early American life tells the story of the development of our culture. One devoted to Berkshire County awakens interest in the region the Museum serves. The purpose is to make people more alive to the beauty of everyday life thereabouts.

There are many phases to this story, and from time to time new chapters may be added.

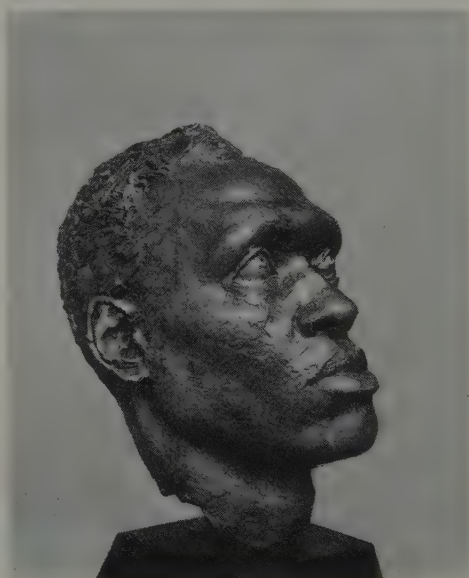
Important Picture, Cincinnati

An important purchase made by the Cincinnati Art Museum is the "Family Group" by the Flemish seventeenth-century master, Cornelis de Vos. This painting, typical of his work at its most characteristic and best, was acquired by funds derived from the bequest of the late Kate Banning and will remain as a memorial of her generosity to the Museum.

Cornelis de Vos is not as well known here as in Europe, where his portraits are included in all important public collections. A contemporary of Van Dyck, he rivaled this great master in the favor of the wealthy of his day as a portrait painter. At one period he seems to have been influenced to a certain extent by Van Dyck's elegance and cool color. He was even more directly an admirer of Ruben's rich color and healthy, robust types. This portrait completes the history of the development of this field of art as represented in the various collections of the Museum.

Epstein at Smith College

A bronze portrait of Paul Robeson by Jacob Epstein has just been acquired by the Smith College Art Museum. According to the Mu-



Jacob Epstein: Paul Robeson
Acquired by Smith College Art Museum

seum's announcement, "Much of the arresting vitality, the sudden impressiveness of the work, springs from the poise of the head and the rugged surface texture. There is the same quiet dignity which pervades Epstein's sculptured head of Tagore, but the strong lift to the Robeson head, the direction of the eyes, endow it with dynamic power. . . ."

Milles and Others— Century of Progress

Carl Milles, noted Swedish sculptor, is represented in the General Motors Building at Chicago's current exposition by a large statue entitled "Precision Workmanship."

Two Swedish-American artists, now resident in Chicago, have typified the craftsmen of the automobile industry; Carl Hallsthammer has made six life-size wood carvings and Axel Linus has painted background panels for them.

Miklos Gaspar has painted forty-eight panels showing the principal product, from the automotive point of view, of every state. These are hung in the Gallery of the States in the General Motors Building.

Artists' Society—St. Paul

An interesting experiment in coöperation is being tried in St. Paul, Minnesota, by a group of forty artists.

After an exhaustive search for a studio and gallery that would be within range of their more or less flat pocketbooks, the manager of a new building offered them unfinished space at a very low rental, provided they would leave at two weeks' notice if more prosperous clients presented themselves. The artists rolled up their sleeves and went to work. Finally, on March third, the gallery was opened with an exhibit of paintings and etchings.

Since then, the shows have been changed every two weeks. Tea or coffee is served on opening days for the artists and their friends. These affairs have drawn together artists and patrons of art from St. Paul and Minneapolis.

The group has been organized as the St. Paul Society of Artists with a Governing Board of seven members. The gallery is open daily from ten to five. Six or eight artists take charge in turn. Monthly dues are one dollar. A twenty-five per cent commission is charged on all pictures sold, being divided between the attendant and the Association.

As an aid to the morale of jobless artists, as an incentive to art students and other artists, and



*Carl Milles: Precision Workmanship
The General Motors Building
A Century of Progress Exposition, Chicago*

as a stimulus to the cultural life of St. Paul, the experiment may be called, already, a success.

LORENA ABBOTT



Albert P. Ryder: Silver Moon
Acquired by The Museum of Fine Arts, Boston

A Ryder for Boston Museum

"Silver Moon," a painting by Albert Pinkham Ryder, has recently been added to the collection of the Museum of Fine Arts, Boston. Philip Hendy, Curator of Paintings, writes of it in the Museum's *Bulletin*: "What a play of deep elemental forces is created mainly by the thrust of these half seen pyramids of rock away from the calm line of the horizon! . . . A dramatic concentration is brought about by the progression through the half tones to the intense contrast of the boat with the moon above it and her reflection below. . . ."

Students' Art Exchange, Ann Arbor, Michigan

Students at the University of Michigan have opened a permanent Art Exchange in the Michigan League building at Ann Arbor. Its inauguration on February nineteenth assured the project's success. Students, faculty, townspeople, and out-of-town guests were enthusiastic in their praise of the art displayed and the splendid opportunity the enterprise gives the student artist.

During the first month, despite the acute na-

tional business crisis, cash sales amounted to over a hundred dollars. Small etchings and dry-points have been the best sellers, but one small statue in plaster and a water color brought in the largest individual amounts.

The central committee of the Exchange includes: Ethel McCormick, advisor; John Gaffill, presiding officer; Edith Higbie, secretary; William Caley, treasurer; Dorothy White, shop manager; Jeannie Roberts, John Allshouse, Albert Kramer, and Francis Young.

Visual Arts Conference, Iowa

On April seventh and eighth was held the first Conference of Teachers and Supervisors of Graphic and Plastic Arts in Iowa City, Iowa. The large and interested attendance was sure indication that this new development in Iowa has active support from the art teachers of the whole state. More general fine-arts conferences have been held before, but this is the first to deal thoroughly with this restricted field. Such regional meetings are especially capable of considering and solving the pressing problems of the district. The University of Iowa is to be congratulated upon its leadership.

Stolen Paintings, Brooklyn

Some time between six P. M., April thirtieth, and three A. M., May first, when the rope used in escape was discovered, ten paintings were stolen from the fifth-floor galleries of the Brooklyn Museum. Of the ten paintings, eight were from the Friedsam Collection. Altogether the value of the works was conservatively set at about thirty-five thousand dollars. According to the best museum practice they were not covered by insurance.

It is assumed that the thieves hid under beds in period rooms or in other dark recesses when the custodians made their rounds at closing time. Police said that this would be less difficult than it first appeared. None of the eight night watchmen heard suspicious sounds or noticed anything out of the ordinary until the knotted rope was discovered hanging from a fourth floor window. Finger-prints on the sill indicated

that there were two men actually doing the job.

The largest picture taken was the panel, "Señor Miosa," by Van Dyck, shown in the illustration below (photographs not in scale). An international alarm has been given and it is expected that the thieves will have more than the usual difficulty in disposing of works of art. To date objects stolen from museums have invariably been returned sooner or later.

It has been suggested that some underworld king, wanting fine paintings for his own use, has secured them in this way. In any event unless the paintings are destroyed, it is expected that they will eventually be returned to the Brooklyn Museum.

The coöperation of everyone is asked in reporting the paintings, when and if found, and in giving any information that may lead to discovery and conviction of the thieves. The Brooklyn Museum is located at Eastern Parkway and Washington Avenue, Brooklyn, New York.



Ten Paintings Stolen from Brooklyn Museum On the Night of April Thirtieth, 1933

NEW BOOKS ON ART

The Victorian Morality of Art

By Henry Ladd. Ray Long and Richard R. Smith, Inc., Publishers. Price, \$3.00.

It is unfortunate that the wealth of material contained in the prolific writings of John Ruskin has been almost entirely overlooked in the present day. Buried under a mass of didactic moralizations, of stubborn prejudices, and of nearsightedness, the astute remarks of one of the most sensitive of observers have been lost to modern readers. His literary style, although it seems flamboyant today, has long been appreciated. His imagery has had its appeal, and it is not surprising to find, in the *Gazette des Beaux-Arts* for 1900, Marcel Proust enthusiastically praising the Englishman as a creative critic, equal in importance to the artist himself.

But to dodge the moral issue is not to see Ruskin in his true light. His famous adage, that the greatest art consists in conveying "the greatest number of the greatest ideas," is meaningless if judged without morality. Henry Ladd in his book, aptly entitled *The Victorian Morality of Art*, has attempted to pierce into this core, this nucleus of all Ruskin's thoughts on art as well as on life—for the two were inseparable to the Victorian critic. Mr. Ladd's method has been a patient examination of both the sources and the expression of Ruskin's ideology. He paints a picture of nineteenth-century thought in England, showing the rise of the middle class and the subsequent interest in nature as manifested by travel, landscape art, and naturalistic theology. Against this is the lingering formalism of the eighteenth-century aesthetic, so well summarized by Sir Joshua Reynolds in his *Discourses*. To these the author adds the profound religiosity, learned on his mother's knee, that Ruskin never forgot. To him everything was good or bad, right or wrong; the issue could not be straddled; and the art of all time was divided, often by the weakest rationalizations, into the blessed and the damned. It is the struggle and the interrelationship of Truth, Beauty, and Morality that form the heart of Ruskin's writings, and much of the confusion and difficulty of his theories can be traced to the fact that he was, to quote Mr. Ladd, "torn all his life by the conflict of the desire to look at facts as they were and the desire to believe that they must be otherwise."

One stands in awe of the amazing mass of literature that Mr. Ladd has digested. In his

desire to make the book authoritative he has perhaps over-reached the mark. The author is at his best when he is describing the artistic ideas of a period. Thus, to the reviewer's mind, the third chapter, "New Theories for a New Public," is the best, and is a contribution to the understanding of the nineteenth century. The book is over-detailed, and the reader who hopes to find in it the gist of Ruskin's colossal writings will be disappointed. *The Victorian Morality of Art* is a critique which, like all essays of the sort, can be appreciated only with a full knowledge of the criticized subject. As a healthy and promising symptom of the newer social outlook which is fast displacing the arid "art for art's sake" fallacy, the book is a welcome addition to the literature of art philosophy.

BEAUMONT NEWHALL

Aesthetic Measure

By George D. Birkhoff. Harvard University Press, Publishers. Price, \$7.50.

There are two constructive ways to cope with spinach. You either dislike it intensely but eat it bravely just the same because you know that it is good for you, or you like it and thus combine in one and the same action wisdom and pleasure.

Most people, I fear, will have to approach Dr. Birkhoff's *Aesthetic Measure* from the point of view of the reluctant brave, and few will read it through with pleasure and ease. But there is no doubt in my mind that the result in both cases will prove most beneficial.

The artist who feels that a scientific approach to art is a desecration of the subject is a species rapidly dying out. We have come to realize that every new or little-known approach to art contributes definitely to our scope of understanding and that if, as in the case of *Aesthetic Measure*, a system is introduced that is built upon a sound scientific basis and shows all the skill and soundness of real scholarship, we should not spare our efforts to follow the author in his deductions.

A book concerned with aesthetics built upon diagrams and mathematic formulas may not seem the most appropriate introduction to the subject. But of course *Aesthetic Measure* was never meant to be an introduction. It was written as a contribution to a well-established attitude toward art, which the author assumes in the reader. It gives us a well rounded system for the

evaluation of form elements in the plastic arts, in music and literature. It reduces our instinctive likes and dislikes to a mathematic scale that is based on convincing reasoning and clear perception.

This does not mean, however, that the author expects us from now on to carry a slide rule and a notebook to every exhibit, so as to use aesthetic measure as a standard or an alibi for our own opinion and enjoyment. It does not mean that we should underestimate the spiritual and emotional values in art. It simply means that we are given a new means to check up on some of our reactions toward beauty—one which serves as a fine antidote to the comfortable how-lovely-and-that's-all attitude.

RENÉ d'HARNONCOURT

Composition and Rendering

By A. Thornton Bishop. John Wiley and Sons, Publishers. Price, \$2.75.

I don't remember ever having seen more beautifully executed examples of architectural rendering in pencil than are shown in this book. In fact, the entire format is a delight to the eye. Fortunately, publishers of art manuals are coming around to the realization that books addressed to students and teachers of art ought not to violate the most elementary canons of good taste and artful presentation. Strange, to say, the various art manuals one used to pick up were indifferently printed, designed poorly if at all, and entirely disregardful of the aesthetic sensibilities of its special class of readers. It is only recently that we find in such books a harmony of type, paper, reproduction processes, and binding fused into a well-designed whole.

Mr. Bishop says in his preface, "The primary aim of this book is to review the essentials of composition. This study does not end with an explanation of its principles; it continues on to their application. It concerns briefly the structure of a picture, and for the purpose of simplification gives emphasis to the sketch form in art." All the cogent points are emphasized by illustrations, and these are particularly illuminating when Mr. Bishop illustrates the wrong or weak ways of doing things as contrasted with the correct or stronger ways. As far as he goes into the subject of composition, the author's statements are well informed and orderly, and he clothes the solid principles of pictorial arrangement in fresh and expressive language. A contagious instinct for beauty permeates the text, expanding the reader's breadth of vision—which mere technical instruction is apt to circumscribe.

A quarter of the book is given over to a study of the work of outstanding scenic designers. While granting that this material is interestingly presented and has a certain relevancy to the general subject, one cannot help feeling that this space could have been more valuably utilized by adhering more closely to the avowed aim of giving emphasis to the sketch form, since the book is addressed more to the student of architectural rendering than to the student at large. Mr. Bishop himself is a specialist in this line; he doesn't seem to have strayed far beyond the confines of architectural subject matter and naturally he has nothing very personal to offer students interested in the broader phases of pictorial composition. He is on very solid ground when he discusses lead pencil "indication" and, as I have said, his specimen renderings are excellent. The student will learn a great deal from these illustrations and from the technical hints on the rendering of brick, stone, stucco, clapboard, slate, shingles, doorways, windows, grilles, furniture, foliage, and other accessories.

C. Z. O.

Line Drawing for Reproduction

By Ashley Havinden. Studio Publications, Inc., Publishers. Price, \$2.50.

It is taken for granted, of course, that one cannot really learn how to draw, to paint, etch, or engrave by any process as simple as reading a manual on the subject. But the usefulness of technical handbooks, at least the best of them, is fairly well established. All of them, even the failures, have probably been produced in response to some sort of demand, but very few indeed seem to have been written and presented with a clarity and thoughtfulness that show a comprehension of the need and set about to fill it.

But occasionally it happens. *Line Drawing for Reproduction*, fourth of the Studio's "How to do it" Series, is one of the best to be issued recently. As in all books with like purpose, a good deal of training and a certain proficiency are presupposed. The discussion of tools and materials and the various manners of line drawing are addressed to the able student and not to the beginner. In this volume much more is presented than directions as to how the pen or pencil should be held and the banal generalities of the ordinary manual. Some conception of the commercial artist's place in his world is suggested: "Too many artists with brilliantly clever hands fall short of success because they do not develop a mental adroitness equal to their drawing skill. They bring to the world of com-

merce the same detached attitude of mind with which they would paint masterpieces in their own studios. . . . If there is to be any real understanding between the artist and his patron, the artist must help to bring it about. . . . This book is written in the hope that it may be of use to those who are setting out on a career as a commercial artist, by giving not only a few hints on the technical knowledge they will require, but also on the mental outlook most conducive to success."

Mr. Havinden discusses broader aspects of the subject than many of the authors of handbooks dealing with the so-called fine arts. Here is ample evidence of the vital healthiness of his approach to the field. His treatment of topics like "Expressive Line versus Naturalism," "Quality and Sensibility of Line," "Form and Metaphor," and "In Search of Style" makes the book of real interest to those who want to understand what line is and what its aesthetic function in various media is becoming and has been. He points out that "an artist is not just showing how realistically he can draw some given object, but is usually concerned in expressing an idea in a forceful way. . . . All forms of exaggeration are legitimate." The student should remember that forms should be so placed "that they convey an inevitable conviction of their own." That is how drawings come to have the quality of a work of art. Plainly, discussion of this kind, related to well selected examples, is most enlightening.

Drawings by thirty artists, besides the author, are included as examples. Such men as Rockwell Kent, W. A. Dwiggins, Picasso, Cocteau, Aubrey Beardsley, Edward Bawden, Henry Moore, Phil May, and Peter Arno make their definite contributions to the subject with the help of briefly cogent remarks by "Ashley." Here is variety enough, to be sure; yet the selected drawings are brought out of seeming chaos into unity by the author's purpose.

That the commercial artist must be aware of much more than his bag of technical tricks is made amply clear. Whether commercial or not, any artist of more than passing interest must have some enlivening contact with his own world and his own time. "Commercial" is fast ceasing to be a scornful epithet when combined with the word, "artist." We are at last discovering that integrity does not depend on isolation nor upon the idea that art is a refuge for the artist.

F. A. W., JR.

Books Received to May 1, 1933

- Best Fifty Currier & Ives Lithographs, The Old Print Shop* (Harry Shaw Newman), Publisher. Price, paper, \$1.00; boards, \$2.00.
- Children's Preferences for Colors, Color Combinations, and Color Arrangements*, by Ann V. Gale. University of Chicago Press, Publishers. Price, \$1.25.
- Early Steamships (Currier & Ives Prints)*, by Captain Felix Riesenberg. Studio Publications, Inc., Publishers. Price, \$2.00.
- Enjoyment and Use of Art in the Elementary School*, by Jessie Todd and Ann V. Gale. University of Chicago Press, Publishers. Price, \$1.50.
- Essentials of Pictorial Design*, by Leonard Richmond. Isaac Pitman & Sons, Publishers. Price, \$3.50.
- Influence of Technique on the Decorative Style in the Domestic Pottery of Culhuacan, The*, by Anita Brenner. Columbia University Press, Publishers. Price, \$2.00.
- Line Drawing for Reproduction*, by Ashley Havinden. (No. 4 of "How to do it" Series), Studio Publications, Inc., Publishers. Price, \$2.50.
- Making a Water Color*, by George Pearse Ennis. (No. 3 of "How to do it" Series), Studio Publications, Inc., Publishers. Price, \$3.50.
- Memoirs of the American Academy in Rome, Volume XI*. Published by the Academy.
- Metropolitan Museum Studies, Volume IV, Part 2*. Metropolitan Museum of Art, Publishers. Price, \$4.00.
- Psychologie der Kunst, Volume III*, by Richard Müller-Freienfels. Ernst Reinhardt, Munich, Publishers. Price, paper, RM 3.60.
- George Washington in Sculpture*, by Frances Davis Whittemore. Marshall Jones Company, Publishers. Price, \$3.50.

BOOKS

Books reviewed and books received for review in THE AMERICAN MAGAZINE OF ART can be purchased by members of The Federation at a discount of 10 per cent, cash with order.

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June Schedule, Traveling Exhibitions of The American Federation of Arts

Burlington, Vermont (University of Vermont). *Drawings by Old Masters*, June
Delaware, Ohio (Ohio Wesleyan University). *Group of Oil Paintings from the Thirteenth Biennial Exhibition of the Corcoran Gallery of Art*, May 3-June 5
Kalamazoo, Mich. (Institute of Arts). *Student Work from the Walden School of New York City*, June 1-15
Manchester, N. H. (Currier Gallery of Art). *Art in Relation to Sports: Oil Paintings*, June
Omaha, Neb. (Joslyn Memorial, Society of Liberal Arts). *The Native Element in Contemporary American Painting*, June
San Francisco, Calif. (M. H. de Young Memorial Museum). *Contemporary Mexican Crafts*, May 10-June 12
San Francisco, Calif. (M. H. de Young Memorial Museum). *Dutch Peasant Costumes*, June 10-July 14
Weston, Jackson's Mill, W. Va. (Mt. Vernon Dining Hall). *Rural Scenes and Country Life*, June 4-26

Membership Privileges

Due to the unfavorable economic conditions, and the resulting need for retrenchment because of loss of income, The American Federation of Arts finds it necessary to restrict its membership privileges. Instead of offering exhibitions to responsible organizations without regard to chapter membership, during the coming fiscal year (May 1, 1933-April 30, 1934) exhibitions will be primarily for chapters.

To reduce the loss on exhibitions, it has been necessary to withdraw from circulation those which had been announced heretofore at fees of \$10.00 and less. In other cases, the fees had to be slightly increased, though this increase is compensated for by a reorganization and improvement of the exhibition itself. In addition, chapters will receive a 20 per cent discount in place of the usual 10 per cent. Exhibitions will still be available to non-chapters—at the fee stated in the new exhibition catalogue.

Chapters and also active members will receive lectures at a rental fee of \$2.50, which is a 50 per cent discount of the regular fee, in addition to transportation both ways, instead of the three free lectures furnished to chapters. As many bookings at this rate will be accepted as can be accommodated. Advance reservations will be filled in the order of application. Bookings for lectures will be accepted from non-chapters at



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Foreign Travel and Study

Exhibitions scheduled for the month of June
in London are as follows:

Summer Exhibition Royal Academy of Arts
Graphic Art Photography Exhibition
British Industrial Art Exhibition

Next January the Cunard Line will again send
the *Carinthia* around the world via the Southern
Hemisphere on a 140-day cruise calling at all the
ports listed last year with the one exception of
Bima Bay, and adding a call at Diego Suarez in
Madagascar. This time the *Carinthia* will also
sail westward, leaving New York on January
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foundations of its people and the glory of their
heritage in tradition and endeavour, in wood and
stone.

This Summer's round of pageant embraces
one presentation of outstanding interest, the
Greenwich Night Pageant, under the patronage
of the Prince of Wales, the Duke and Duchess of
York and the Princess Royal. Not only is a
floodlit pageant an unusual event in itself, but
the history of Greenwich is largely the history
of the British nation and still more the history
of London.

*The Illustrations in
this publication were
engraved by
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FOR INFORMATION ON

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*"Creative Expression Through Art,
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This symposium, indispensable to every creative teacher, has been made available through the co-operation of the Progressive Education Association and the John Day Company. Handsomely illustrated in color and with photographs of children at work in progressive schools, this volume is the most detailed and concrete source of information on how artistic teachers obtain creative results with their pupils.

Some of the authors contributing to this book are Hughes Mearns, Mabel Mountsier, Nellie B. Sergeant, Harriet M. Johnson, Florence Cane, Thomas Whitney Surette, Harriet Ayer Seymour, Satis N. Coleman, Norval Church, Peter Dykema, Ruth Doing, John Merrill, Caroline Pratt, Lucy Sprague Mitchell, and a host of others.

This book may be ordered direct from the Progressive Education Association. Its price is \$5.00.

Progressive Education Association

716 Jackson Place

WASHINGTON, D. C.

THE PRESENT VOLUME

XXVI

Will Contain 12 issues

January-December, 1933

The title page and index
will be bound with the
December issue

IT WAS ASTONISHING

SEVEN celebrated gentlemen (Royal B. Farnum, Director, Rhode Island School of Design; Forest Grant, Supervisor of Art, New York City Schools; Karl S. Bolander, World's Fair Lecturer on Art for Ohio; Andrey Avinoff, Director, Carnegie Museum; C. Valentine Kirby, Supervisor of Art, Pennsylvania Schools; W. A. Readio, Chairman, Department of Painting and Decoration, Carnegie Institute of Technology; and Maurice R. Robinson, Editor, *Scholastic*) walked the Fine Arts Galleries of Carnegie Institute, Pittsburgh, for three days this spring for the purpose of selecting from 10,000 entries the few hundred pieces of art and craft work entitled to places in the Sixth National High School Art Exhibition. They also distributed 150 cash prizes and nine art scholarships among the deserving.

Did they enjoy it? They had a picnic! The work by the high school Leonardos was astonishing in its fertility and accomplishment. Sections of the exhibition are soon to be ready for showing in schools and galleries throughout the country. For information write *Scholastic*, national magazine for high school classrooms, which sponsored the exhibit.

SCHOLASTIC

155 EAST 44 STREET

NEW YORK, NEW YORK

Annual Exhibitions—1933

(Jury Exhibition to Which Any Artist May Submit Work)

CINCINNATI ART MUSEUM. 40th Annual Exhibition of American Art, June 3 to July 2, 1933.
Entries closed.

Annual Conventions and Conferences—1933

AMERICAN FEDERATION OF ARTS. Twenty-fourth Annual Convention, Chicago, Illinois, June 8-10.

AMERICAN ASSOCIATION OF MUSEUMS. Annual Meeting, Chicago, Illinois, June 12-14.

COLLEGE ART ASSOCIATION. Annual Convention, Chicago, Illinois, June 15-17.

ASSOCIATION OF ART MUSEUM DIRECTORS. Annual Meeting, Chicago, Illinois, June.

To Our Readers

THE AMERICAN MAGAZINE OF ART is really a coöperative venture. To a great extent it is published for its readers. In order that they may best profit by this conception, their opinions about the Magazine, whether favorable or not, must be made known to the editors. The advisory support will be increasingly valuable in molding the Magazine, as it grows, into a form which will continually and vitally interest those who read it. In order that this growth may continue, the full support of every one of us is needed in letting people who have not seen it know about the Magazine. New subscriptions are doubly appreciated—appreciated by those who receive them and by the publishers.

The languages of art are as the sands of the sea, beyond computation. New devices and designs are constantly being contrived to communicate the ways in which the artist differs in vision and in touch from every other. Nowadays artist-ways often baffle our understanding until the new code has been deciphered and we discover the abstract idea or the remote æsthetic experience for which the curious work of art was the symbol. These mysteries are worth solving for such comprehension admits the initiated into a world of wider horizons.

DUNCAN PHILLIPS